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ARMOR FOR MAN AND HORSE, GERMAN, DATED 1548

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At the meeting of the Board of Trustees held June 13, 1932, the following resolution on the service rendered to the Museum by the late Francis C. Jones was adopted.

IN MEMORIAM FRANCIS C. JONES

RESOLVED: That the Trustees of The Metropolitan Museum of Art record with peculiar sadness the death of Francis C. Jones, a Trustee from October, 1917, until his resignation, tendered because of failing

health, was accepted in January, 1930, when he was elected an Advisory Trustee for Life. During this period he was a member of the Executive Committee, the Committee on Purchases, the Committee on American Decorative Art, and the Committee on Paintings. The service rendered on these committees by Mr. Jones, himself an artist and a distinguished member of the National Academy of Design, was of especial value. His name is particularly associated with the acquisition, through his wise and discriminating advice, of works of living American artists, by purchase from the Hearn Funds.

His integrity of character and genial personal qualities won for him the affectionate regard of all the Trustees with whom he became associated.

AN IMPORTANT ACQUISITION

The Museum has the good fortune to announce an acquisition of prime importance—a Greek marble statue of the "Apollo" type, the first to come to America. It belongs to that earliest period of Greek sculpture from which so very little has survived. Its only rival is the famous Sounion "Apollo" in Athens; but whereas the latter is extensively restored our statue is practically complete. It is therefore the most representative piece extant of the time of Solon.

The statue will be exhibited in October, with a detailed description in the BULLETIN.

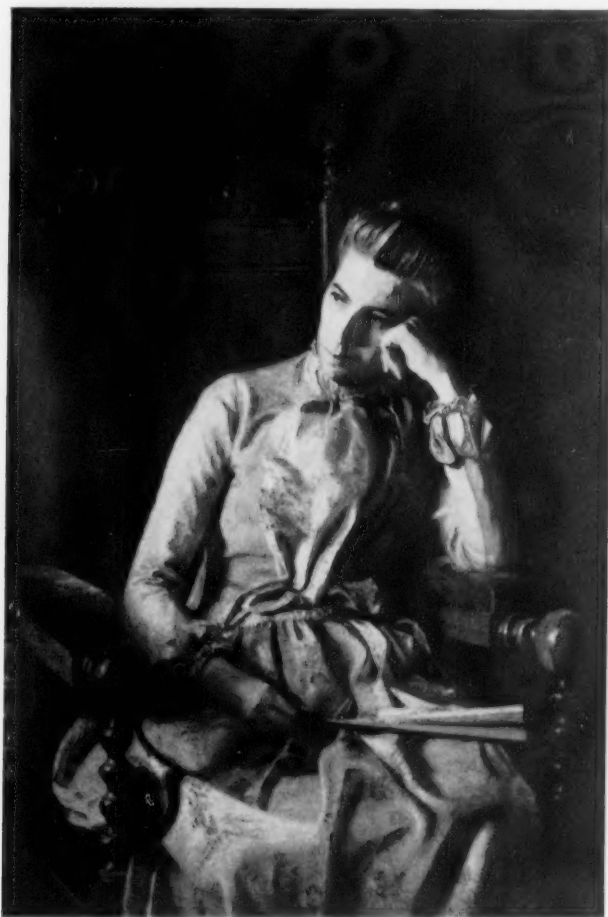
H. E. WINLOCK.

THE TASTE OF TODAY IN MASTERPIECES OF PAINTING BEFORE 1900

The Taste of Today in Masterpieces of Painting before 1900—such is the title of the exhibition opening in the Gallery of Special Exhibitions on July 10 and lasting through October 2, the purpose and scope of which were briefly announced in the BULLETIN last month. The task we have set ourselves in this undertaking is to represent, in so far as we can solve this most perplexing problem and in so far as our opportunities allow, the painters of the past who are the favorites of the younger generation

of artists and connoisseurs in our locality. To arrive at the selection of the favorites we hit upon the plan of asking dealers in art books (particularly one dealer whose shop the younger people habitually frequent) which are the painters most generally asked

Gallery of Special Exhibitions. In the main, however, the masters on our list will be found pretty adequately represented by the twenty-one pictures which have been moved here temporarily from the other galleries of the Museum and the fourteen pictures



PORTRAIT OF MISS VAN BUREN, BY THOMAS EAKINS
LENT BY THE PHILLIPS MEMORIAL GALLERY

for by their clients. Our list has been formed in accordance with the answers received. Several of the artists appearing on it, namely, Grünewald, Piero della Francesca, and William Blake, cannot be shown either for the reason that there are none of their paintings in America or because the size of such examples as are available is too small to appear advantageously in our enormous

which have been lent for the occasion.¹ The Museum is most grateful to the lenders for their generous coöperation, without which

¹ The lenders to the exhibition are Stephen Carlton Clark, The Cleveland Museum of Art, Mr. and Mrs. Chester Dale, The Adolph Lewisohn Collection, Mrs. Eugene Meyer, The Museum of Modern Art, William Church Osborn, Phillips Memorial Gallery, Mrs. Rainey Rogers, and General Cornelius Vanderbilt.

our enterprise could not have been carried out.

The artists shown are as follows: Titian, Tintoretto, Greco, Bruegel, Rubens, Poussin, Claude, Goya, Corot (figure pieces), Delacroix, Daumier, Millet, Courbet, Degas, Renoir, Cézanne, Seurat, Gauguin, Van Gogh, Eakins, and Ryder. Millet, it must be explained, does not appear on the list. But since Millet's style in his *Water Carrier* is so closely allied to that of Daumier, a prime favorite, in certain of his pictures, it was deemed justifiable to take the liberty with the stated program of including this painting in the exhibition.

Our inquest brought forth several noteworthy facts. Rembrandt is not on the list as a painter, although his drawings and prints are as popular as ever. Nor is Ingres there as a painter, only as a draftsman. Giotto, Masaccio, Leonardo, Mantegna, and Raphael do not appear, or any eighteenth-century painters except Goya, or any Englishmen except Blake.² The exclusions are hard to explain and the inclusions equally so as far as their coherency is concerned. But doubtless the student of fifty years hence will be able to discern the logic of it, just as we today discern a homogeneity in past ages—all so much simpler seemingly than our own. As a young man in the '90's, the writer found Degas, Rodin, Monet, and Puvis de Chavannes entirely incongruous; at present their relationship is evident to him.

The possibility of an exhibition of this sort has been well talked over. In fact every discussion about aesthetical matters hinges on the ideas which underly it—the changes, often incompatible one with another, which are always taking place in the appreciation of art, and also the problem of the search for a core-idea, surviving throughout the shifts of fashion, from which some authoritative standard may be deduced. The science of aesthetics, so called, invented in the middle of the eighteenth century, has not been able to construct an accepted definition of what constitutes excellence; works of art con-

tinue to be judged in the natural way—by their effect on the beholder. Those who make a profession of criticism must command, in addition to their impressionability, an implement—the nebulous conception which each forms for himself out of the sum of the judgments of the past. This enables him in some degree to recognize and isolate what is accidental and ephemeral in his own time and place. Art, notwithstanding the theories of the aestheticians, has not been reduced to an objective formula. It remains what it has always been—the vital function of mankind whereby feelings and emotions are communicated.

This fact does not justify the bunkum heard at exhibitions and concerts and tea parties. Straightforwardness and honesty are essential. One jeers at the empty pretender who, glancing at a picture, swiftly pronounces it rubbish or a masterpiece. "It is not by Cimabue," says an elegant critic, in a drawing by Du Maurier. "How do you know?" his companion asks. "Because I am speechless before a Cimabue." Such folk do not count in our argument. But people who pay their money for books on artists and for prints and photographs, not through snobbery but because they want them, are apt to be earnest, particularly the young people, who are generally poor. And it is among these young people that the spirit of the time most directly manifests itself. We all "date." At middle age one resents novelties. The taste of the young is the taste of a period, and from them, either by development or reaction, proceeds the taste of the period which follows.

In our exhibition we are content to try simply and impersonally to record the taste of today in our part of the world. Any explanation of it is beyond our intentions as it is beyond our power. Each generation looks for and finds its own desires and ideals in masterpieces. Aided by distance and the syntheses of historians, we can find, to some extent, reason and logic in the preferences of past ages. We can recognize that the flowering of the High Renaissance in Italy would suddenly have thrown the shadow of neglect over the predecessors of Leonardo, Michelangelo, and Raphael. The vast changes of the time of the French Revolu-

² An exhibition of drawings and prints by the artists on our list may be arranged later. It would be an interesting supplement to this exhibition of paintings.

tion caused the courtly and elegant art of the eighteenth century to be discarded, and brought into being the "classical-romantic" trend of thought which eventually opened people's eyes to the Gothic cathedrals and to the Italian and Flemish primitive painters, who had been thought clumsy bunglers for three hundred years. We can connect the vogue of realistic painting in the last century with the socialistic and materialis-

A GIFT OF JAPANESE AND CHINESE TEXTILES

Japanese Buddhism as it exists today is a strange contrast to that great religion which came from China and Korea in the sixth century A.D. and brought with it the first great art and philosophy Japan had ever known. The influence of Buddhism has been so profound that there is almost no phase of



COLUMBUS AT THE CONVENT OF SANTA MARÍA DE ROBIDA, BY EUGÈNE DELACROIX
FROM THE CHESTER DALE COLLECTION

tic philosophy of the time. Those who chose Sargent as their best portrait painter would of course worship Velazquez, and when Cézanne came to be considered the greatest of modern masters the fame of Greco would be inevitably resuscitated. There we must pause. We must wait for the student of a new generation to make intelligible the apparent confusion of our artistic attractions. So, perforce, we show them without comment, in our Gallery of Special Exhibitions. And it may be said most confidently that a more exciting lot of pictures has never yet been shown there.

BRYSON BURROUGHS.

Japanese life which has not been modified by it. Indeed, it has been the vehicle of the whole higher civilization of the country. As an immediate and direct result of Buddhism, the Japanese began in the seventh century to work out a connected account of the past and to write the first history of their race, a history as much fiction as fact, it is true, but a beginning, at least. The language was raised from its primitive state by additions from the Chinese, since the old language was entirely inadequate for expressing the new ideas which came with the new religion. As a natural concomitant of the growth of the language, the arts of reading and writ-

ing, and thus education in general, spread throughout the islands. There followed the teaching of logic, natural sciences, philosophy and metaphysics, all of which were closely bound up in the Buddhistic faith. In the field of art the debt to Buddhism is quite as great. Japan has, in fact, produced comparatively little worthy of men-



FIG. 1. DETAIL OF A JAPANESE BUDDHIST PRIEST ROBE

tion in architecture, painting, and sculpture except that which had its inception in Buddhism, and for centuries painting and sculpture in particular have adhered closely to classic Buddhistic traditions, a fact at once the strength and the weakness of these arts.

On the other hand, in the minor arts the Japanese have shown unmistakable originality and nowhere more than in the designing and weaving of textiles. True, all their first models came from China, and some weaves still bear so close a resemblance to the Chinese that we cannot be sure which is which, but during the last

four centuries the Japanese have developed weaves and patterns which are distinctly their own and of very high artistic quality.

The Museum's collection of Japanese textiles is fairly representative and has been greatly strengthened this year, first by the acquisition of some rare Nō robes and now by a gift from Edward G. Kennedy consisting of twenty-five Buddhist priest robes and three table covers, two of which are made from Chinese brocade.¹ In cut these priest robes are marked as Buddhistic, and they are always of patchwork, which symbolizes "the divine rags of Buddha." In weave and pattern they are seemingly unhampered by restrictions, and, as if to counteract the idea of poverty suggested by the patchwork, are usually of luxuriant brocade, either of one pattern throughout or of several different patterns.

The technical classifications of Japanese brocades are so numerous and so finely shaded as to be quite beyond the comprehension of one not able to read Japanese, and until some student who understands weaves thoroughly is able to go through the scattered Japanese sources and collate the various classifications in an intelligent way, we shall be exceedingly timid in our use of technical terms. The examples in the Kennedy Collection, however, are of the eighteenth and nineteenth centuries and consequently are more easily identified than the early and less familiar weaves.

Kinran (bright gold) is one of the earliest types of brocade and was introduced from China in the tenth century. It is a fabric with a silk background of solid color with designs brocaded in narrow gold paper strips (if silver is used, the fabric is called *ginran*). The three or four priest robes of *kinran* in the Kennedy Collection, when compared with others of the group, demonstrate how much less pleasing is this early technique than the rich color effects and intricate variations of weave which developed later.

Fifteen of the robes are of *nishiki*, a term which means "beautiful combinations of colors." This is a silk brocade woven in colors and combined with strips of gold or

¹ The greater part of the gift from Mr. Kennedy is shown this month in the Room of Recent Accessions.

silver paper. It represents a technique much more highly developed than that of *kinran*. Three excellent examples of this technique may be noted. In one,² the brocade patchwork is of seven different patterns, each with rich floral motives in gold which tie the whole together in a most effective fashion. This robe dates from the eighteenth century and is one of the best pieces in the collection. The second example of *nishiki* is of later date (nineteenth century) and presents a new quality which we have not as yet found a term for, namely, a slightly crinkled surface which bears a faint resemblance to embossing. The pattern of this robe is of paulownia leaves and phoenix motives in gold and colors on a salmon red ground. A detail of the third *nishiki* robe² is shown in figure 1, and here we have a Japanese design of an extremely interesting nature. The wave motive is reminiscent of the brushwork of Korin, the lotus-petal motive is interpreted in an unusual manner, and the delicate colors of the pattern, outlined faintly with gold, produce a peculiarly happy combination against the blue-gray ground.

Of the four examples of the brocade known as *shuchin*, described in Japanese sources merely as figured satin brocade, three date from the eighteenth century, and at least two of these were certainly either woven by the Chinese or copied directly from them. The fourth of the group, though later (nineteenth century) and badly worn, gains distinction by its bold and unusual treatment of the ubiquitous cloud motive (a detail illustrated in fig. 2).

A solitary example of the weave known as *karaori-kinsha* is interesting from the standpoint of technique and, withal, quite lovely when considered apart from its more luxuriant companions. The ground of this robe is of dull green *kinsha* (a weave known to us as gauze) with large floral designs loosely brocaded in gold and colored floss, whence the prefix *karaori*. This type of brocading (in silk floss) is usually found on a heavy silk background. Exceptional examples of *karaori* were seen in the Nō robes recently on exhibition.

² Shown in the Room of Recent Accessions on one of the forms.

Of the two remaining robes, one is of *donsu*, which supposedly corresponds to damask as we know it, but the only Japanese authority whose translation is available adds, to our everlasting confusion, "However, certain weaves with several colors are sometimes called *donsu* by the experts and it is difficult to understand where the line is

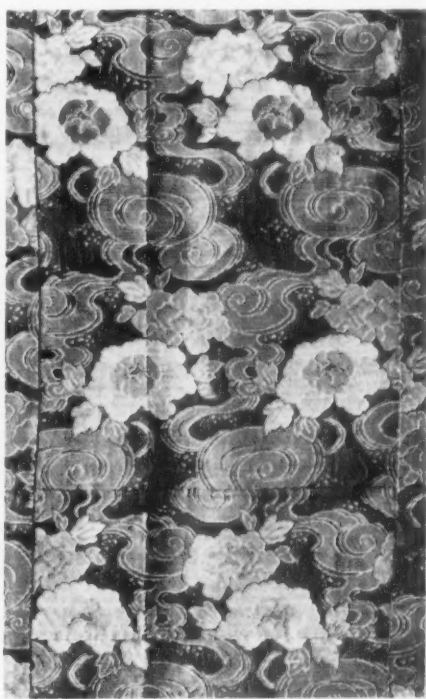


FIG. 2. DETAIL OF A JAPANESE BUDDHIST PRIEST ROBE

drawn between *donsu-shuchin* and *nishiki*." We prefer to leave the term undefined for the present.

The other robe is made of vermillion crêpe and shows a pattern of maple leaves and fans in gold and colored embroidery and the tied-and-dyed technique. The robe dates from the eighteenth century.

The two table covers of Chinese brocade are of far heavier weave than any of the Japanese pieces, owing partly to the fact that the Chinese use gold twisted on a silk thread core for much of their weaving instead of the flat gold paper strips used by

the Japanese. These pieces, which date from the eighteenth century, show the age-old pattern of dragon, wave, and cloud motives.

PAULINE SIMMONS.

A HISTORICAL HORSE ARMOR

The principal national armories—at Vienna, Madrid, Paris, and Dresden—each have outstanding examples of the work of the foremost Nuremberg armorer of the Renaissance, Kunz Lochner. For some time the Metropolitan Museum also has had

(fig. 1), with the exception of the borders, shows a different design from that enriching the remainder of the armor. It is embossed with the date 1548 and the initial K, which probably stands for Koburg, the residence of the ducal owner of the harness. Below this are the letters **ITGVGHEHZZ**, which stand for the words *Ich traue Gott von ganzem Herzen, Johann Ernst Herzog zu Sachsen*, "I believe in God with all my heart, Johann Ernst, Duke of Saxony." This pious inscription recalls the armor's provenance, the Wartburg, where Luther in



FIG. 1. HORSE ARMOR, DETAIL OF CHEST DEFENSE

representative examples of this armorer's work, but now, by reason of the acquisition of a horse armor attributed to Lochner, our exhibits play a far more important part than heretofore in the study of his technique. Our recently acquired panoply is skillfully embossed and etched; it is signed with the guild mark of Nuremberg, dated, and bears the initials of its original ducal owner and the letters of a pious inscription; and it has a direct pedigree. It is of further interest in that its design can probably be attributed to one of the Little Masters of Nuremberg and that in the quality of its workmanship it surpasses any of the complete horse armors in the Museum.

The central plate of the chest defense

1521 was brought for safety at the instance of Frederick the Wise, Elector of Saxony (uncle of Johann Ernst), and where he completed his translation of the New Testament. The fact that the date and the initials of the original owner are prominently displayed would indicate that our armor was made for an occasion of dignity. This occasion may well have been the diet called at Augsburg in 1548 (the date which our armor bears) by the Emperor Charles V, after which was proclaimed the Interim, meant to reconcile the Lutherans with the Church. At this important diet the princes of the realm appeared in armor, for it was a *geharnischte Reichstag*. The nobles must have realized that there was no better way

of adding impressiveness and dignity to their ceremonies than by having each knight and his charger appear in complete armor.

This central plate was evidently intended to be examined at close range, for its etched design is executed with painstaking care. This is in contrast to the other elements (fig. 2), which, intended to be seen at a distance, have been drawn in a free style. The surface of these elements is ornamented with drawings executed by a designer who

ing armor considered to have been made by the armorer Hans Rosenberg—one in Dresden, two in Paris, and the fourth in Vienna. Here we see again winged cherubs, masks, birds, and foliation. This similarity in style leads one to conclude that all these suits may have been executed by the same artist or at least inspired by the same prints. It is known that scenes taken from prints by Barthel Beham appear on armor in Paris and Vienna made by Lochner, and



FIG. 2. HORSE ARMOR, DETAIL OF CRUPPER PLATE

was skilled in filling in restricted fields. To one less talented, some of the areas in this suit would have proved awkward to treat effectively. The drawings show the ease and style of an artist who was able to invent as he went along and who was especially fond of introducing a variety of animals and birds. These include the boar, dolphin, goat, greyhound, griffin, hare, lion, squirrel, stag, unicorn, peacock, pelican, swan, and eagle. Then there are a sunburst, horns of plenty, winged orbs, cherubs, and chimerical figures, all blending effectively. Many of the motives on our armor agree with those which enrich four suits of joust-

it is not improbable that Beham may have worked with Lochner.

Our horse armor is definitely of Nuremberg workmanship, as it bears the guild mark of Nuremberg on three plates, as well as the initial N with pearly border on the reverse of three plates. It can be linked with Kunz Lochner principally from the ornamentation, as tritons, scales, and running ornaments inclosing a variety of animals and figures in a combination of embossing and etching are characteristic of work bearing that master's mark. Its provenance, too, suggests Lochner as the maker, for the Wartburg Armory, whence our

armor came, is today the richest in horse armor bearing Lochner's mark—there being no less than three such horse armors exhibited there. The Wartburg provenance is a natural one, for a good part of the present Wartburg Armory is an inherited possession of the princes of the Ernestine branch of Saxony (House of Wettin), of which Johann Ernst, for whom our armor was made, was a descendant. In 1785 our armor came as the gift of the Duke of Saxe-Weimar to Erbach Castle, where it remained until the present year.

The horse's head defense (chamfron), with orbital flanges skillfully embossed with conical points, retains its shield, which bears the heraldic arms of Saxony. A characteristic of chamfrons made by Lochner is that the ears are fashioned as ram's horns, examples of such chamfrons being exhibited in Berlin, Madrid, Moscow, and Stockholm. In the present chamfron it is clear that the ears were cut down, and it is reasonable to assume that they, too, were originally made to simulate ram's horns. An important feature of the chain-mail neck defense is that the links retain much of the original tinning; this is the only instance of tinned chain mail that the writer recalls having seen.

The saddle does not belong to the horse armor. Its plates, mounted on the original frame, are ornamented with bands of shallow etching in which a ram's skull, a cherub, and foliation terminating in addorsed lions figure prominently. The upper band of the pommel bears the monogram K L. On the cantle plate in a cartouche are traces of three initials, probably those of the artist who etched the plates.

The etching on the main surfaces of the horse armor is a combination of work executed with the styler and with the brush, the same method as that used to ornament an armor for man in the Museum's collection which bears the same date and the mark of the same armorer. It is this harness which is mounted with the horse armor (illustrated on the cover). Among its motives appears a running ornament, as well as tritons drawn in the same style as those on the horse armor.

Kunz Lochner was the court armorer of

the Archduke Maximilian (later Emperor Maximilian II). He was granted three helpers "over the ordinary" because of his many foreign orders—which the Council of Nuremberg felt would redound to the credit and honor of the city. The armor which is the subject of this note certainly confirms the good judgment of the Council.

STEPHEN V. GRANCAY.

EMBROIDERED AND LACE HANDKERCHIEFS

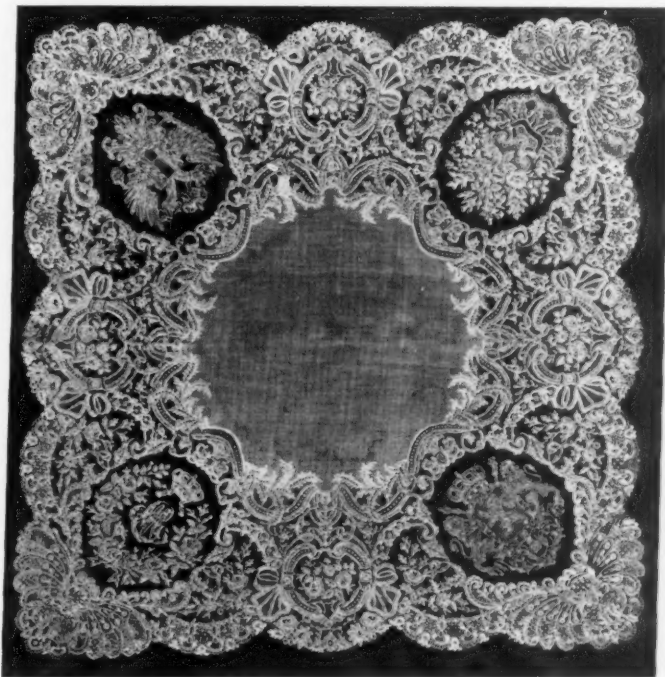
A special exhibition of handkerchiefs has been arranged in Gallery H 19, opening on July 10 and continuing through October 30. The pieces shown are of European workmanship of the eighteenth and nineteenth centuries. They are in the main from the Museum's collection, but have been supplemented by some rare and beautiful examples from private collections.

These fragile and decorative bits of linen ornamented with lace and embroidery represent a comparatively modern version of the handkerchief. They are far removed in appearance from the simple article that served the ancient Egyptians or the ceremonial piece set with jewels that delighted the ladies of the quattrocento. In office they differ also from their present-day counterparts, for in an age when etiquette was less exacting their purpose was held generally to be decorative. Handkerchiefs, richly laced, appear, it is true, in sixteenth-century portraits, where they are held conspicuously in the hand, but since the extraordinary simplicity in habits that then prevailed was to continue for another two hundred years, it is certain that their function at this time was entirely ornamental.

Great interest attaches to the wedding handkerchief, from the standpoint of both sentiment and workmanship. Two distinguished examples are the lace handkerchiefs made for Marie Henriette, Archduchess of Austria, who married Leopold II of Belgium in 1853. One, of Brussels needlepoint of the quality made only for royal order, shows the arms of Belgium and of Austria worked in the form of medallions and the initials L M surmounted by a crown (see the illustration). The other is of the finest bobbin

workmanship. Its central motive in the form of a star is bordered by crowns and is set in a floral ground showing again the device of crowned initials. Other pieces, of less exalted lineage, are nevertheless worthy of note: floral sprays in needlepoint with the delicate looped ground termed "point de gaze" or fine bobbin-made pieces with

known as shadow embroidery. The design is carried out in an endless variety of stitches with lace fillings simulating windows and doors. Arresting is the Milanese piece, for in addition to its principal decoration it has, as a border on two sides, a procession of tiny figures and miniature vehicles, a contemporary version of traffic. Chinoiserie designs



NEEDLEPOINT HANDKERCHIEF OF MARIE HENRIETTE, QUEEN
OF LEOPOLD II OF BELGIUM

flowers and occasionally a bird or butterfly.

The embroidered handkerchiefs¹ are miracles of fine stitchery, and their patterns on grounds of sheerest linen show like ivory carvings. Monuments of Paris, London, and other foreign capitals appear, sometimes on two thicknesses of linen in the technique

¹ Principally from the collection of Mrs. De Witt Clinton Cohen.

on grounds of drawnwork are picturesque and delightful; figure subjects—the four seasons or groups pastoral or romantic—are equally decorative; examples worked in gold or in color afford contrast; and the whole forms an exhibition that is entirely feminine in character and one that is entirely charming.

FRANCES LITTLE.

NOTES

MEMBERSHIP. At a meeting of the Board of Trustees, held June 13, 1932, Mrs. C. D. Prell was elected a FELLOW FOR LIFE.

A CLASSROOM EXHIBITION. The work of students in the Saturday Morning Class in Design and in the Stuyvesant High School Camera Club will be shown from June 25 through July 10 and from September 10 through September 25 in Classroom K.

A BEQUEST AND A GIFT. The Museum has received \$20,000, payment in full of a legacy under the will of the late Mortimer L. Schiff. A gift of \$20 for the transportation of crippled children to and from the Museum has been received from Park M. Woolley.

MILLETS ON VIEW. It is a pleasure to announce that General Cornelius Vanderbilt is lending the Museum for the summer Millet's famous painting of *The Sower*, to be shown in Gallery A 21, and *The Water Carrier*, in the special exhibition in Gallery D 6. The pictures were exhibited here for seventeen years, from 1902 to 1919, as part of the William H. Vanderbilt Collection.

B. B.

SEASCAPES BY W. T. RICHARDS. The Museum has received as a gift from Mrs. W. T. Brewster two seascapes¹ by her father, W. T. Richards, both representative examples of this artist's best work. An enthusiastic painter of nature, with aims similar to those of his contemporaries of the Hudson River School, Richards was particularly happy in his pictures of the sea, in which he achieved a scrupulous reality both in the actual details and in the atmospheric effects.

L. G. B.

¹ Shown in the Room of Recent Accessions this month.

AN EARLY AMERICAN PAPBOAT. Judge A. T. Clearwater has added to his collection of early American silver and lent to the Museum a unique papboat bearing the mark of Joel Sayre (1778-1818), an able silversmith of Southampton and New York. This papboat was a birthday present to Gertje Annitje Wessels, a distant relative of the Judge, and is engraved with her initials, G. A. W., in script. A teapot made by Sayre for the Wessels family is also in Judge Clearwater's collection.

A GALLERY OF SECULAR COSTUMES. At the close of the Exhibition of Costumes, 1750-1850, in Gallery D 6 a collection of secular costumes was installed in Galleries H 22 and H 22A, where formerly both secular and ecclesiastical costumes were shown. Owing, however, to lack of gallery space, only a portion of the many specimens belonging to the Museum can be exhibited at the present time. The greater number of them must remain in storage pending the construction of the new north wing (Wing N). The garments now on view are arranged in chronological order and date from the sixteenth century to the nineteenth. Supplementing the costumes, a group of accessories, including bags, gloves, mirrors, and busks, is shown.

The ecclesiastical vestments which were formerly exhibited in Gallery H 22 will not be on exhibition again until October, when some will be on view in H 15, a gallery to be devoted to embroideries, and others in H 16, the textile gallery.

J. G. P.

CONTEMPORARY AMERICAN PAINTINGS. We take pleasure in announcing that a group of nine pictures by contemporary American artists is to be seen this month in the Room of Recent Accessions. All are recent purchases made out of the Hearn

Funds. The list of works and their artists is as follows: *Rondout* by Arnold Blanch, *Speakeasy* by Glenn Coleman, *Spring Shower* by John Steuart Curry, *Hills* by Bernard Karfiol, *Fishing Town* by Haley Lever, *The Bowery* by Reginald Marsh, *Backyards* by Ogden Pleissner, *Spring in Manayunk* by Francis Speight, *Headland* by Allen Tucker. These pictures typify

working for the Phoenician trade; they have been found for the most part in the Carthaginian cemeteries of Sardinia, which date from the sixth century B.C. and later. They occur also at Carthage and on Iviza, a lesser Balearic island, once a Carthaginian stronghold. Our collection has not hitherto included a Graeco-Phoenician scarab, but an example of this type¹ has



HEADLAND, BY ALLEN TUCKER

present-day trends in American painting and lend to the room where they are now shown a lively aspect of topicality. Allen Tucker has been represented in the Museum since 1921 by his picture *Blue and Gold*, but all the others are newcomers to our collection. Most of them are young men in their thirties, and a spirit of youthfulness and anticipation prominently pervades this present exhibition.

B. B.

A GRAECO-PHOENICIAN SCARAB. Graeco-Phoenician scarabs were made by Hellenized Phoenician engravers or by Greeks

now been acquired and is shown in the Fourth Classical Room. It is of green jasper, the material commonly chosen for such scarabs. It was found at Iviza and was known for some time before it reached our collection.²

The intaglio like many others of its class represents a hybrid creature. The body is that of a scorpion, correctly represented with its narrow segmented tail. The fore

¹ L. $1\frac{1}{16}$ in. (1.7 cm.). Illustrated, p. 182.

² Published in Vives, *La Necropoli de Ibiza*, pl. XXIV, 21. Mentioned by Beazley, *Ancient Gems in Lewes House*, p. 7.

part is that of a human being wearing the Egyptian headdress of cow horns and disk associated with Isis-Hathor. Possibly an allusion is intended to the Egyptian scorpion goddess Serket, who was assimilated by Isis in the later period. The head is in profile and the chest in front view; the hands are raised, palms outward. The curved wings with which the monster is provided go back to an Oriental, not an Egyptian source.

The engraving is careful work of the early fifth century B.C. C. A.



GRAECO-PHOENICIAN SCARAB
EARLY V CENTURY B.C.

PUBLICATION NOTES. The American Wing Handbook, ever since the publication of its first edition coincident with the opening of the American Wing in November, 1924, has been one of the Museum's best sellers. Given the enormous vogue during these years of Americana of all sorts, the reason for the book's popularity is not far to seek, for it was able to serve this ramifying enthusiasm at various points. It could be read from cover to cover as an easy account of the social life of this country from Colonial times to the early republic, in city and country; or by means of its admirable index it could be used as a reference book by decorators, whether professional or amateur, seeking documentation on details of the American style. It could be carried away as a record and a reminder of a visit to the American Wing, or it could be leafed through to see whether it said anything about gate-leg tables like the one in Aunt Melinda's parlor. It was full of entertaining quotations from source material—newspapers, wills, contemporary books of travel; it had pictures on every other page; and, surprisingly enough, unlike most illustrated books on art published in this country, it

could be bought for the reasonable price of one dollar.

The fifth edition,¹ now published, keeps the flavor of its predecessors but incorporates certain revisions and a chapter on the addition to the Wing which contains the Great Hall from the Van Rensselaer Manor House in Albany and a room from Providence, Rhode Island. Like the former editions, it makes definite to the imagination the backdrop and properties of an earlier day.

The Tomb of Queen Meryet-Amūn at Thebes, by H. E. Winlock, is the latest volume of the Museum's Egyptian Expedition Publications.² A discussion of the identity of the Queen, in support of Mr. Winlock's thesis that she was the daughter of the great Eighteenth Dynasty Pharaoh Thutmose III and the wife of Amen-hotpe II, forms a valuable chapter. Interesting evidence is presented that Meryet-Amūn died about 1440 B.C. and that the tomb was robbed twice during the Twenty-first Dynasty, some four hundred years after her burial; that the mummy was rewrapped, the funerary equipment restored, and the tomb officially resealed after each of these robberies; and finally, that a daughter of King Pay-nūdem II was buried in the outer portion of the tomb.

Among the other topics discussed in detail are the embalming of Meryet-Amūn's body, the bandaging of her mummy, the work of the restorers, and the remains of the funerary food and drink. The appendices contain a catalogue of the burial furniture and other objects found in the tomb, an anatomical description of Meryet-Amūn's body, and complete details of the rewrapping of her mummy.

The illustrations include line drawings and plates in collotype, the latter by Max Jaffé of Vienna.

¹ A Handbook of the American Wing, by R. T. H. Halsey and Charles O. Cornelius. New York, 1932. Fifth edition with revisions. octavo, xx, 306 pp., 114 ill. Price, \$1.00 in paper, \$2.50 in cloth.

² The Tomb of Queen Meryet-Amūn at Thebes, by H. E. Winlock. New York, 1932. quarto, xii, 100 pp., 26 ills., 47 pls. Price, \$10.00 in paper, \$12.00 in boards.

LIST OF ACCESSIONS AND LOANS

MAY 6 TO JUNE 5, 1932

ANTIQUITIES—CLASSICAL

Purchase (1).

ARMS AND ARMOR

Purchase (1).

BOOKS—THE LIBRARY

Gifts of Asari Atika Muzeleri (Istanbul), Charles L. Bernheimer, Regia Università degli Studi di Bologna, Die Kaiser Wilhelm-Gesellschaft zur Förderung der Wissenschaften, Joseph A. Leckie, Parker House (Boston), Howard Roosa, L. M. Stein.

CERAMICS

Gifts of Dr. W. L. Hildburgh (8), Walter T. Rosen, in memory of his mother, Mrs. Flora Tower Rosen (31), Mrs. T. Gaillard Thomas (3).

COSTUMES

Gifts of Thomas Bostworth (1), Edward G. Kennedy (25); Purchases (2).

MEDALS, PLAQUES, ETC.

Gift of Dr. W. L. Hildburgh (5).

METALWORK

Gifts of Mrs. Robert W. de Forest (1), Dr. W. L. Hildburgh (47); Purchase (1).

MINIATURES AND MANUSCRIPTS

Purchase (1).

PAINTINGS

Gifts of Mrs. William T. Brewster (2), Estate of Mary Harrison McKee (1); Purchases (4).

PHOTOGRAPHS—THE LIBRARY

Gift of Carnegie Institution of Washington (23).

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gift of W. G. Russell Allen (6 books).

REPRODUCTIONS, EGYPTIAN

Purchase (1).

SCULPTURE

Bequest of Charles W. Gould (2); Purchase (1).

TEXTILES

Gifts of Miss M. T. Cockcroft (2), Edward G. Kennedy (3).

CERAMICS

Loan of Estate of Walter T. Goodale (1).

COSTUME ACCESSORIES

Loans of Mrs. DeWitt Clinton Cohen (25), Mrs. Edward A. Nis (3).

COSTUMES

Loan of Mrs. Edward A. Nis (12).

GLASS (OBJECTS IN)

Loan of Mrs. John Outram (1).

METALWORK

Loans of Hon. A. T. Clearwater (1), Dr. John A. Mathews (1), Mrs. John M. Van Houten (4).

PAINTINGS

Loan of Mrs. Paul Warburg (2).

SCULPTURE

Loan of Mrs. Grafton Pyne (1).

TEXTILES

Loan of Mrs. DeWitt Clinton Cohen (1).

CALENDAR OF CURRENT EXHIBITIONS

The Taste of Today in Masterpieces of Painting before 1900	Gallery D 6	July 10 through October 2
Embroidered and Lace Handkerchiefs	Gallery H 19	July 10 through October 30
Etching in the Netherlands, XVI and XVII Centuries	Galleries K 37-40	May 9 until further notice
Recent Accessions in the Egyptian Department	Third and Fifth Egyptian Rooms	March 20 until further notice
European Printed Fabrics of the XIX Century	Gallery H 15	March 13 through October 2
Washington Bicentennial Exhibition	Alexandria Assembly Room	February 16 through November 27

JUL 8

1932

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters. 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5.15 p.m.
Sundays	Closed.
Other days	12 m. to 4.45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5.15 p.m.
Thanksgiving	12 m. to 4.45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600. The Cloisters branch of the Museum, Washington Heights 7-2745.